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The Passion in Latin America: Examination of three choral movements from Golijov's
La Pasión según San Marcos

by

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Abstract

Argentina-born composer Osvaldo Golijov was one of four composers to be commissioned to write a musical setting of a passion narrative by the International Bachakademie Stuttgart for the “Passion 2000” project. His *La Pasión según San Marcos* (St. Mark’s Passion) represents a diversity of musical idioms from in Latin America. The amalgamation of different musical sources found in *La Pasión* define it as a work of contemporary art, true to traditional paradigm of Johann Sebastian Bach’s Passions but yet innovative in its own right.

This essay will analyze the various musical components of the following three choral selections from *La Pasión según San Marcos*: *Primer Anuncio* (First Announcement), *Demos Gracias al Señor* (We Give Thanks) and *Crucifixión* (Crucifixion). By looking at the musical sources used in each movement, this essay will unravel the elements that make up the musical pastiche that is *La Pasión según San Marcos*.

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Introduction

In 1999, the International Bachakademie Stuttgart launched project “Passion 2000” to commemorate the 250th anniversary of Johann Sebastian Bach’s death. Helmuth Rilling, artistic director of Bachakademie Stuttgart, invited four composers to try their hand at a musical genre - the Passion - whose standard had been set by J.S. Bach.

Wolfgang Rihm (Germany) was asked to compose St. Luke’s Passion; Tan Dun (China), St. Matthew’s; Sofia Gubaidulina (Russia), St. John’s; and Osvaldo Golijov (Argentina), St. Mark’s.

¹ Although no mention has been given as to why these particular four composers were chosen, the cosmopolitan make-up of the group may be said to reflect Bach’s global influence. Helmuth Rilling had previously worked with Golijov during the 1996 Oregon Bach Festival when he commissioned Golijov to write the Latin American cantata *Oceana*. Unlike his previous commission, Golijov was hesitant to plunge into writing St. Mark’s Passion for Helmuth Rilling’s project for “fear of being a Jew writing a Christian piece.”² Having been raised in a devout Orthodox Jewish household, Golijov’s knowledge of Christianity was limited. Rilling assured him that this project was about capturing a “sense of eternity” and the essence of the “Christian experience in Latin America”, and not about a traditional religious musical presentation.

Before accepting the commission, Golijov sought out several versions of the Bible and plunged into reading the New Testament. What fascinated him in this process was the idea of idiosyncrasy – the notion that every nationality creates its own interpretation of the scriptures,

¹ Golijov, Osvaldo. *La Pasión Según San Marcos*. Orquesta La Pasión, Schola Cantorum de Carácas, and Cantoría Alberto Grau dir. Maria Guinand. Hänssler Classic 98.404, 2000, liner notes.

² Ibid.

and iconography that illuminates those scriptures. Latin American Christianity embodies a spectrum of beliefs and practices that vary from region to region. Representing the multiplicity of Latin American Christianity became a central occupation for Golijov in writing *La Pasión según San Marcos* (St. Mark's Passion). In an interview with David Harrington, Golijov acknowledged that "the main thing in this Passion is to present a dark Jesus, and not a pale European Jesus...I feel that I have to present a Jesus that is as true as Bach's but has so far remained for the most part unheard."³ The starting point for achieving this was to identify the geographic setting for the Passion narrative. Golijov chose Bahia, a northern region of Brazil, and Cuba. Christian practices in these two countries are idiosyncratic in their make-up, often mixing indigenous folk religions with Christian practices. Furthermore, Golijov took the story to the streets, employing soloists, choruses and orchestra in the enactment and ritual of the Passion drama all in a setting which ultimately impacted his compositional approach to the work.

Comprising thirty-four movements, *La Pasión según San Marcos* is scored for four principal soloists, three choruses and orchestra. Golijov asks for specific styles of singing from each of the soloists. The prefatory pages of the score indicate that the soprano soloist, for example, should sing in an early music style, while the contralto soloist should perform in Brazilian jazz style. Golijov includes the names of the original soloists next to their part in the score. One such soloist is Luciana Souza - a famous Brazilian jazz singer. Two of the four principal soloists are dancers. One of the dancers should perform in Afro-Cuban style, while the second dancer should perform Capoeira. Capoeira is a martial art which closely resembles dance and was brought to Brazil

³ Osvaldo Golijov, *La Pasión Según San Marcos* (New York: Boosey & Hawkes, Inc, 2000), viii.

from Angola by the Bantu peoples during the eighteenth century.⁴ Golijov gives the Capoeira dancer a special role in the work – each one of his three appearances delineates three main sections of *La Pasión según San Marcos*. The first Capoeira dance, “Dance of Sacrifice”, represents the last moments that Jesus spends on Earth as a human being. The second dance, “Dance with a White Sheet” depicts the story of Mark following Jesus to his imprisonment only to be chased away by the guards, after which Mark wraps himself in a white sheet. The last dance, “Crucifixion”, depicts the soldiers mocking Jesus with a purple cloak, which is transformed into a sacred veil at the end of the dance. Each dance is accompanied by the berimbau, a wooden bow with metal string and gourd resonator.⁵ The berimbau player sets the pace for the Capoeira ‘dance’ with rhythms specific to Capoeira, and thus is an integral component of the performance.

Other instrumentation of *La Pasión* includes a string ensemble comprising six violins, six cellos and one double bass; a small brass ensemble that acts as a reduced version of a South American brass band; guitar, piano, and an extensive percussion section that employs thirty-seven different instruments.

The text of *La Pasión* includes several languages - Latin, Galician and Aramaic, and “Africanized” Spanish. Golijov explains the term “Africanized” in an interview with David Harrington, defining it as a particular method of pronouncing the Spanish text in which the last syllable of each word is accented, regardless of the language’s rules for proper word stress.⁶ To

⁴ Chris McGowan and Ricardo Passanha, *The Brazilian Sound: Samba, Bossa Nova, and the Popular Music of Brazil* (Philadelphia: Temple University Press, 2009), 127.

⁵ Chris McGowan and Ricardo Passanha, *The Brazilian Sound: Samba, Bossa Nova, and the Popular Music of Brazil* (Philadelphia: Temple University Press, 2009), 242.

⁶ Osvaldo Golijov, *La Pasión Según San Marcos* (New York: Boosey & Hawkes, Inc, 2000), ix.

achieve the effect of “Africanized” Spanish, Golijov reworded the gospel text, changed the order of wording, and adjusted verbal tenses to fit the sound of the music. Essentially, Golijov “Africanized” the Spanish text to fit the drumming patterns used in *La Pasión*.

Unlike the Passions of J.S. Bach, *La Pasión* does not include an evangelist. The words of Christ are sung instead by both chorus and soloists. Thus, Jesus takes on a “mutating kind of identity”⁷ by which he is both an individual and the collective voice. The choral movements involve three ensembles, representative of “choirs from three villages journeying down the hills to commemorate the account of the Passion”⁸, resonating the South American Easter tradition.

This essay will trace influences of three different musical styles, representative of three religious and non-religious practices, as they are evident in three selected choruses of *La Pasión según San Marcos*. An examination of the first selected chorus, *Primer Anuncio (First Announcement)*, will highlight the presence of musical influences from Lucumí ritual practices, as they are manifested through Batá drumming heard in the movement. Discussion of the second selected chorus, *Demos Gracias al Señor (We Give Thanks)* will focus on the characteristics of a liturgically oriented hymn built on a popular melody by Argentinian musical activist, Victor Heredia. Study of the final selected choral movement, *Crucifixión (Crucifixion)* will highlight the integration of samba music from the Brazilian Carnival. By contextualizing the aforementioned choruses within the archetype of the Passion structure, this essay will examine how modern composers such as Osvaldo Golijov have recreated the Passion paradigm to include a combination of social, cultural and religious influences.

⁷ Osvaldo Golijov, *La Pasión Según San Marcos* (New York: Boosey & Hawkes, Inc, 2000), x.

⁸ Ibid., ix.

Biography

Oswaldo Golijov was born in La Plata, Argentina on December 5, 1960. His parents immigrated to Argentina as a married couple in the 1920s from Eastern Europe. Golijov's father came from Russia. Like many Russian expatriates in the early twentieth century, he was a reverent communist and atheist. On the other hand, Golijov's mother was a devout Orthodox Jew, whose family roots came from Romania. Golijov was exposed to a variety of musical styles at an early age. His mother taught piano and performed in La Plata. At home, Golijov played four-hand piano transcriptions of symphonic repertoire with her, and listened to classical chamber music. He heard Jewish liturgical music in the synagogue, Klezmer music outside the synagogue, and new tangos of Astor Piazzola on the streets of La Plata.⁹

Golijov studied music at the conservatory in La Plata. In addition to his studies there as a pianist, Golijov studied composition with Gerardo Gandini, a student of Alberto Ginastera, who was one of the founding fathers of Argentinian classical musical style. In 1983 Golijov decided to move to Israel to study composition with Mark Kopytman. Kopytman had visited the University of Pennsylvania as a guest artist that same year. While there, Golijov may have been introduced to him. Golijov spent three years at the Jerusalem Robin Academy studying with Kopytman, learning extended compositional techniques such as aleatoric music and graphic notation.¹⁰ In 1986, Golijov began doctoral studies in composition with George Crumb at the University of Pennsylvania.

⁹ Richard Skirpan, "Latin American polystylism: Structure and form in Oswaldo Golijov's 'La Pasion Segun San Marcos'." (master's thesis, Duquesne University, 2004), 3.

¹⁰ Ibid.

In the 1990s Golijov started to work closely with the St. Lawrence String Quartet and Kronos String Quartet. Both collaborations were extremely fruitful – Golijov has maintained an almost twenty-year partnership with the St. Lawrence String Quartet, while Kronos has released three CDs of Golijov’s music to date. Golijov is a cosmopolitan composer, always looking to extend his collaborative horizons. Besides working with the two string quartets, he has worked with the Romanian Gypsy band Taraf de Haidouks, the Mexican rock group Café Tacuba, and renowned American soprano Dawn Upshaw, for whom Golijov has composed *Three Songs for Soprano and Orchestra*, the opera *Ainadamar*, and song cycles *Ayre* and *She Was Her*. In addition to his musical collaborations, Golijov has worked with visual artist Gronk, playwright David Henry Hwang, and film director Francis Ford Coppola.¹¹

At present, Golijov teaches composition at the College of the Holy Cross in Worcester, Massachusetts. During the summer, Golijov teaches at the Composers Lab at the Sundance Film Institute in California. He is also the co-composer-in-residence for the Chicago Symphony. On September 5, 2000, Golijov reached international fame with his work *La Pasión según San Marcos*. Since then, Golijov has worked with an array of world-class musicians and conductors, marking his place as one of the world’s most innovative composers. Osvaldo Golijov’s future compositional engagements include a song cycle for Dawn Upshaw, Emmanuel Axe, and Michael Ward-Bergeman, a violin concerto for Leonidas Kavakos and a new opera commissioned by New York’s Metropolitan Opera. Osvaldo Golijov currently lives in Boston with his wife and three children.

¹¹ Osvaldo Golijov, “Biography” Osvaldo Golijov Official Website, <http://www.osvaldogolijov.com/bio.htm> (accessed December 28, 2010).

Primer Anuncio

La Pasión según San Marcos exemplifies a great diversity of Latin American musical styles within its thirty-four movements. Every movement of the work is based on an existing style, genre, or specific way of singing.¹² This chapter will explore musical elements in the first exclusively choral movement found in the work - *Primer Anuncio* (for complete text and translation see Appendix A). Scored for three choirs, *batá* drumming ensemble, and a group of six cellos and one bass, this movement exemplifies a fusion of musical practices within a single context of the Passion narrative. Golijov uses *batá* drumming in five other movements of *La Pasión*, including *Sentencia* (Sentence) where *batá* drumming forms the core of this movement for solo percussion. Although *batá* drumming is used in other parts of *La Pasión*, *Primer Anuncio* features chorus and *batá* drums as the predominant performing forces of the movement. In this chapter the relationship between these two performing forces will be studied. To provide a context for this examination, the origins of *batá* drumming and its role in the ritualistic practices of the Lucumí people of Cuba will be discussed. This will be followed by an examination of very specific instructions that are given to the chorus for vocal production. Reflective of African influences, Golijov's vision for the choral parts links them to *batá* drumming and ultimately the textual content of the movement.

Batá drumming is associated with Lucumí religious practices in Cuba. Lucumí was developed out of the Yoruba religion, which originated in Nigeria.¹³ Atlantic slave trade in the nineteenth century brought Yoruba practices to the Americas and Caribbean, spreading to

¹² Osvaldo Golijov, *La Pasión Según San Marcos* (New York: Boosey & Hawkes, Inc, 2000), x.

¹³ Jacob K. Olupona, "The Study of Yoruba Religious Tradition in Historical Perspective." *Numen* 40, no.3 (September 1993). <http://www.jstor.org/stable/3270151> (accessed January 23, 2011), 240.

countries like Brazil and Cuba. The Yoruba religious system is polytheistic and revolves around myths, legends and stories of Yoruba gods and goddesses. Lucumí religious beliefs are rooted in the worship of *orixas* (pronounced ori-shas). *Orixas* are spirits with human-like personalities who are associated with, and are believed to control, natural phenomena.¹⁴ During the Colonial period of the sixteenth to nineteenth century, a new practice of amalgamating *orixas* with canonized Catholic saints emerged. Incorporating saints' images within African-style *orixa* altars enabled Lucumí followers to continue to practice their religion under the guise of Catholic traditions.¹⁵ Today, the connection between the two religions has been engraved into the general structure of Lucumí religious practices.

Over the last century *batá* drumming has been taken out of its sacred context. After the Cuban Revolution in the 1960s, Afro-Cuban artists were endorsed by the government to perform in concert halls. These performances were seen as displays of nationalist pride rather than as ritual. Cuban Ministry of Culture supported performances by *batá abericulá*, or non-consecrated drums, for the general public. This movement was known as *afrocubanismo*. It shifted *batá* drumming performances from being exclusive to rituals to being entertainment for the general audience. In 1980, Afro-Cuban musicians migrated to different parts of the Americas, taking with them some of the country's most valued talent. This mass exodus, known as the Mariel Boat Lift, took non-consecrated *batá* performances to different parts of the world.

Music constitutes an integral part of Lucumí ritual. The main objective of the ritual is to invoke a spirit to possess or 'mount' a person. The person that requests the ritual to be performed

¹⁴ Kenneth George, Schweitzer. "Afro-Cuban Batá drum aesthetics: developing individual and group technique, sound, and identity." (doctoral dissertation, University of Maryland, 2003), 25.

¹⁵ Ibid., 26.

seeks to be possessed by a specific *orixa*. Music has a bearing on the success or failure of the ritual. An *orixa*, for example, can be either invited into or repelled from a worship space depending on the effectiveness of *batá* drumming. Music, in this case *batá* drumming, helps identify the subject to be possessed and creates an appropriate environment for the ritual, which consequently helps evoke the *orixas* to the worship space.

In Lucumí practice, the drumming ritual is referred to as *toque de santo*, *toque de bembé*, or *toque de tambo*.¹⁶ All three names refer to groups of drumming patterns played during a possession ritual. *Batá* drummers play three consecrated drums - Itótele, Iyá and Okónkolo. These instruments are thought to have their own spirit called Aña. In his dissertation on Afro-Cuban *Batá* drum aesthetics, Kenneth Schweitzer explains:

“The Lucumí word Aña refers both to the spirit or orisha (*orixa*) that lives within *tambores de fundamento* (Sp. consecrated drums) and to the drums themselves. When drums are “born,” the physical body of the drum is joined with the spirit to create a single entity, much like the Judeo-Christian conception of the joining of body and soul to create a complete human.”¹⁷

Thus, the *batá* drums are considered highly significant sacred instruments that possess a power beyond that of any ordinary instrument. The fact that their use originated within a spiritual ritual and that they have definite associations with specific spirits, points to the significance of their use in *La Pasión según San Marcos*, even though sanctioned *batá* drum performances have begun to occur outside the original, traditional ritualistic ceremony. Furthermore, one of the prime concerns for Golijov in writing this work was to present the many faces of Christianity in Latin America. The inclusion of *batá* drumming certainly offers a glimpse of one of these facets.

¹⁶ Ibid., i.

¹⁷ Ibid., 22.

In regards to the musical material, Richard Skirpan identifies two main patterns used in *Primer Anuncio* - Yakotá pattern, as it is heard in the exposition; and Güemilere pattern, as it appears in the development. Golijov also implements a third drumming pattern – Obba/Osun. (see Example 1). *Batá* patterns, or *toques*, accompany songs of different *orixas*. Some *toques* are associated with specific *orixas* while others are more generic. *Batá* drummers play specific patterns associated with the spirit they are trying to invoke. The associations, however, are not definitive and are subject to individual interpretation and scholarly debate.¹⁸ In his book *Analytical Studies in World Music* Michael Tenzer describes the Yakotá pattern:

Yakotá is a frequently occurring generic song pattern that usually appears at the beginning of *tratados* (songs) since its characteristic tempo and energy are relatively low. Yakotá is not dedicated to a single *orixa*. The *toques* has a lilting, calm quality; songs accompanied by this rhythm tend to be longer with more sustained melodic lines.¹⁹

Golijov places the Yakotá pattern at the start of *Primer Anuncio* accordingly. Limited research has been done on the Güemilere and Obba/Osun patterns. It may be that pre-determined *orixa* associations exist for both, or it may be that they are more general. In the context of *Primer Anuncio*, Golijov uses each pattern to define the form of the movement.

The image displays three musical staves, each representing a different *Batá* drumming pattern. The staves are labeled on the left as 'Okónkolo', 'Irátete', and 'Iyá'. Above each staff is a box containing the pattern's name: 'Yakotá ****', 'Güemilere', and 'Obba / Osun'. The notation uses various note values (quarter, eighth, and sixteenth notes) and rests to represent the rhythmic structure of each pattern. The Yakotá pattern is characterized by a simple, steady rhythm, while Güemilere and Obba / Osun feature more complex, syncopated rhythms.

¹⁸ Ibid., 89.

¹⁹ Michael Tezner, ed. *Analytical Studies in World Music*. (New York: Oxford University Press, 2006), 132.

Example 1. Golijov. *Primer Anuncio*. *Batá* drumming patterns.

Richard Skirpan reveals the form of *Primer Anuncio* in his dissertation “Latin American polystylism: Structure and form in Osvaldo Golijov's "La Pasion Segun San Marcos":²⁰

Measure	Description
1-24	first exposition (Yakotá pattern)
25-57	second exposition
58-71	development (Güemilere pattern)
72-79	development extension
80-87	Obba/Osun episode
88-90	Batá “conversation”
91-103	transition to recapitulation
104-142	recapitulation

Measure	Description
1-24	first exposition (Yakotá pattern)
25-57	second exposition
58-71	development (Güemilere pattern)
72-79	development extension
80-87	Obba/Osun episode
88-90	Batá “conversation”
91-103	transition to recapitulation
104-142	recapitulation

As the musical material progresses, the *batá* drumming changes in accordance with this progression. The Yakotá pattern is heard together with calm and sustained vocal material (see Example 2) while by contrast, the Obba/Osun accompanies more vibrant and syncopated choral material (see Example 3). The *batá* conversation that follows the Obba/Osun pattern is an important feature of Lucumí *batá* drumming. Kenneth Schweitzer explains:

The entire structure of toques is rooted in the notion that the drums are conversing among themselves and with the *orisha*, *egun* and *santeros*. Words that refer to language (i.e. calls, answers, response, conversation) dominate the discussion of musical structure...Batá drummers understand their role as communicator with the *orisha* whether they are drumming a semantic rhythm or an impressionistic rhythm.²¹

²⁰ Richard Skirpan, “Latin American polystylism: Structure and form in Osvaldo Golijov's “La Pasion Segun San Marcos”.” (master’s thesis, Duquesne University, 2004), 22.

²¹ Kenneth George, Schweitzer. “Afro-Cuban Batá drum aesthetics: developing individual and group technique, sound, and identity.” (doctoral dissertation, University of Maryland, 2003), 54-55.

Example 2. Golijov. Primer Anuncio. mm. 25-27. Example 3. Golijov. Primer Anuncio. mm. 34-36.

By including a *batá* conversation as a part of *Primer Anuncio*, Golijov traces the musical material back to the oral tradition of African storytelling, which was spread to the general practice of storytelling of myths and *orixas* in Lucumí ritual.

The second feature to be discussed in this chapter is the performance practice of the vocal material. As one of his instructions, Golijov indicates: “Las notas largas al final de las frases se mantienen con fuerza, crescendo poco a poco hasta el último instante, impavidas como las mujeres de Botero.” / “The held notes at the end of phrases should be maintained with intensity, getting louder until the very last moment, in the style of the women of Botero.”²² Golijov refers to the paintings of Columbian artist Fernando Botero Angulo (b 1932 -) who is renowned for depicting human figures that are purposely “large” (see Illustration 1).

²² Ibid., 12

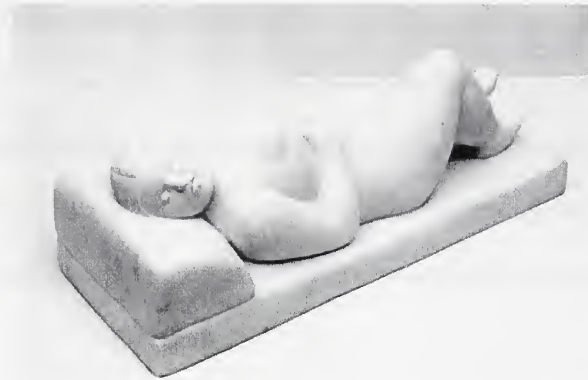


Figure 1. Botero. Reclining Woman.

Botero was once asked why he painted and sculpted “fat figures” to which he replied: “They look rather slim to me...my subject matter is sometimes satirical...but these ‘puffed-up’ personalities are being ‘puffed’ to give them sensuality.”²³ This type of “sensuality” that Botero aims to portray is that of an uninhibited, earthy person – characteristics closely linked to the “tribal” sound which Golijov is striving for in his choral writing.

The reference to Botero is significant beyond the artist’s contribution. Botero was born in Medellín, an isolated city north west of Columbia’s capital, Bogotá. Separated from the capital by harsh mountainous terrain, Medellín stood tucked away from outside influences. Even into the twentieth century, Medellín exemplified a city whose “survival of social structures and ways of life ... have much in common with medieval Europe.”²⁴ Consequently, artists inhabiting Medellín used their “imaginative effort to explore creatively in a situation where the archaic survives alongside the most modern instruments and inventions.”²⁵ Botero’s nudes resemble Renaissance art of Grecian and Roman goddesses and mythological subject matter – images of

²³ Cynthia Jaffee McCabe, *Fernando Botero* (Washington: Smithsonian Institution Press, 1979), 10.

²⁴ *Ibid.*, 11.

²⁵ *Ibid.*, 11.

voluptuous bodies being the commonality between the two. The idea of juxtaposing the “archaic” and the “modern” is one of the central concepts of Golijov’s *La Pasión según San Marcos*, where the “archaic” Passion genre meets “modern” elements of Golijov’s writing. Today, Botero’s fame extends beyond Columbia’s borders. His works belong to the vast canon of Latin American art, from which composers like Golijov can draw on for inspiration and imagery.

Demos Gracias al Señor

Golijov's objective in composing *La Pasión según San Marcos* was to take the Passion narrative out of the sanctuary and into the street. Part of the realization of this objective involved drawing on popular sources for inspiration and material. This chapter will discuss the use of popular music, or *canto popular* as it is known in Latin America, in *Demos Gracias al Señor* (We Give Thanks Unto the Lord). *Demos Gracias al Señor* depicts a hymn sung after the Last Supper.²⁶ It is followed by the scene of Jesus on the Mount of Olives in the Passion narrative. In the following paragraph the primary characteristics of the movement will be discussed.

Demos Gracias al Señor is scored for SATB choir and a percussion ensemble that consists of two bombos (the largest set of bass drums used in Brazil) and a spring drum (a simple tube-shaped drum designed to produce special effect sounds). The spring drum in this movement is used for resonance only, ultimately producing a soft, low-pitched drum roll which simulates the sound of thunder, while the bombos play variations of a fundamental rhythmic pattern indicated by Golijov at the start of the movement. The harmonic language is rooted in E Phrygian tonality. The "harmonic root" of E is sustained at all times by at least one voice part. The text in *Demos Gracias* is taken from fragments of Psalms 113-118 (for complete text and translation see Appendix A).

²⁶ Richard Skirpan, "Latin American polystylism: Structure and form in Osvaldo Golijov's 'La Pasión Según San Marcos'." (master's dissertation, Duquesne University, 2004), 42.

The melody on which the variations of the choral material are based is taken from an Argentinean *canto popular* entitled *Todavía Cantamos* (Still We Sing). *Todavía Cantamos* was released by Victor Heredia in 1983 on his album *Aquellos Soldaditos de Plomo* (Those Toy Soldiers). Heredia was born in Buenos Aires on January 24, 1947. Although little has been written about Heredia's life, his music is sufficiently well-known to be considered a form of social activism through music. As a lyricist, Heredia chooses socially conscious subject matter. His most popular work, *Taki Ongoy*, is a homage to an Argentinean indigenous movement that stemmed out of opposition to the Spanish conquest in the sixteenth century. "Social movements and music are inseparable", as Rodolfo Pinto-Robles wrote in his article *Music and Social Change in Argentina and Chile 1950-1980 and Beyond*. "Musicians played the role of instant reporters, historians, analysts and archivists of the life of the people, their joys and disappointments, their triumphs and defeats, their sorrows and desires."²⁷ Singers who have a "social dream, a vision for humanity" become the "voice for the voiceless."²⁸ Heredia was one such musician. Because of the obvious socially-sensitive content of his music and lyrics, Heredia was banned from Argentina during the bloody and repressive dictatorship that lasted from 1976 to 1983. During that time the military closed down the Argentina Congress and imprisoned nearly ten thousand persons.

²⁷ Rodolfo Pinto-Robles, "Music and Social Change in Argentina and Chile 1950-1980 and Beyond." *Ciencia Ergo Sum* Vol. 8 (2001), 149.

²⁸ Rodolfo Pinto-Robles, "Music and Social Change in Argentina and Chile 1950-1980 and Beyond." *Ciencia Ergo Sum* Vol. 8 (2001), 146.

During those seven years, the total number of people reported as missing was estimated to be between fifteen and twenty-five thousand.²⁹

Bodies of victims were disposed of in clandestine grave sites or dumped from airplanes into the ocean. To this day, nearly twelve thousand victims have not been accounted for. Victor Heredia's sister was one such missing person. After the fall of the dictatorship, Heredia returned from exile and became involved with organizations such as Mothers of the Plaza de Mayo and certain indigenous groups, that denounced the crimes of the dictatorship. Victor Heredia's *Todavía Cantamos*, the melodic source for the *Demos Gracias al Señor* movement of Golijov's *La Pasión*, was composed a year after the dictatorship ended.

Golijov also experienced the dictatorship. In an interview with David Harrington, the composer recalls "walking over dead bodies on the way to school and thinking – 'ok, this is how life is.'" ³⁰ Golijov was twenty-three years old when *Todavía Cantamos* was released on the radio. By employing its melody in *Demos Gracias al Señor*, Golijov may be paying homage to a song that may have had a very special meaning for him. Furthermore, in his desire to "relate the Passion to icons of the history of Latin America",³¹ Golijov may have found Victor Heredia and his *Todavía Cantamos* to be particularly important icons and symbols.

²⁹ Jonathan C. Brown. "Argentina." In *Gale World History in Context Online*, <http://ic.galegroup.com/login.czproxy.library.ualberta.ca/ic/whic/ReferenceDetailsPage/ReferenceDetailsWindow?displayGroupName=Reference&prodId=WHIC&action=e&windowstate=normal&catId=&documentId=GALE%7CCX3434600032&mode=view&userGroupName=edmo69826&jsid=9fc946b6ed5b075abef766662bd080d2> (accessed January 29, 2011).

³⁰ Osvaldo Golijov, *La Pasión Según San Marcos* (New York: Boosey & Hawkes, Inc, 2000), ix.

³¹ Osvaldo Golijov, *La Pasión Según San Marcos* (New York: Boosey & Hawkes, Inc, 2000), viii.

<p>TODAVIA CANTAMOS [STILL WE SING] Words and Music by Victor Heredia</p> <p>Coro: Todavía cantamos Todavía pedimos Todavía soñamos Todavía esperamos</p> <p>A pesar de los golpes que asestó en nuestras vidas el ingenio del odio desterrando al olvido a nuestros seres queridos.</p> <p>Coro</p> <p>Que nos digan adonde han escondido a las flores que aromaron las calles persiguiendo un destino donde, donde se han ido</p> <p>Coro</p> <p>que nos den la esperanza de saber que es posible que el jardín se ilumine con las risas y el canto de los que amamos tanto</p> <p>Coro</p> <p>por un día destinto sin apremios ni ayunos sin temor y sin llanto porque vuelvan al nido nuestros seres querido</p>	<p>TODAVIA CANTAMOS [STILL WE SING] Words and Music by Victor Heredia</p> <p>Chorus: Still we sing, Still we ask Still we dream, Still we hope</p> <p>In spite of the blows That stabbed in our lives, The ingenuity of hate Banishes into oblivion Those whom we love</p> <p>Chorus</p> <p>We need them to tell us Where they hid the flowers That scented the streets pursuing a fate. Where, oh where, have they gone?</p> <p>Chorus</p> <p>To give us the hope of knowing that it is possible To illuminate the garden With the laughter and song Of those whom we love so much</p> <p>Chorus</p> <p>For a different day Without constraints nor abstinence, Without fear and without lament, So they return to their nest, those whom we love.</p>
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Figure 2. Heredia. Todavía Cantamos. Translated by Raimundo Gonzalez.

Heredia's song has sufficient significance not only to Golijov, but to Argentinian people in general, since they too would have heard Heredia's music played on the radio. Due to the popularity of *Todavía Cantamos* when it was released, it is quite possible that people hearing *Demos Gracias al Señor* would be able to recognize its tune within the movement. When the message of this popular song is transported into another medium, such as Golijov's *La Pasión*, it acquires a broader meaning. *Todavía Cantamos*, therefore, can be interpreted as not only a song but also as a symbol of perseverance because the piece is still popular many years later, and thus

has become something of a ‘hymn’ of the people. Heredia’s lyrics describe the significance of song for the survival of the human spirit amidst difficult times (see Figure 2).

Parallels can be seen between the second verses of *Demos Gracias al Señor* and *Todavía Cantamos*. The former contains the text: “When death comes and captures me / And I am held in its noose / When I am prisoner/ of fear and pain / and anguish touches me / I sing to the Lord.” Meanwhile, the second verse of *Todavía Cantamos* reads: “In spite of the blows / that fired in our lives / the ingenuity of hate / banishes those whom we love into oblivion / still we sing.” The subject matter of both passages is fear, pain and anguish, and the sole agent of hope in both is singing. It is interesting to examine how Golijov converts Heredia’s canto popular into a hymn. The Oxford Companion to Music defines a hymn as a term “usually applied to Christian songs for worship, written in metrical verse in lines of regular length” differentiating the term from ‘psalms’ which “refers to the ‘Psalms of David’ in the Old Testament, whose poetry is neither metrical nor regular.”³² Golijov intertwines the characteristics of both by setting the Psalm texts within the regular, metricised structure of a hymn, organizing the passages into thirteen verses. Each ‘verse’ consists of two lines of text, organized into a total of thirteen measures for each verse, and delineated by double bar lines. Golijov maintains the thirteen-measure structure for each verse by repeating fragments of text and sustaining the final note of each clause. The placement of the *Demos Gracias al Señor* movement in Golijov’s *Passion* is after the scene of the Last Supper, during which Jesus administers the Eucharist to the twelve Apostles. Richard

³² Peter Wilton, “Hymn.” In Oxford Companion to Music Online, http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e3366?q=hymn&search=quick&pos=2&_start=1#firsthit (accessed February 16, 2011).

Skirpan suggests that the predominance of the number thirteen in the structure of this passage refers to the number of Apostles, plus Christ.³³ The tenth verse of this hymn/psalm text differs from the rest in its structure and aleatoric nature and will be discussed later.

The melodic characteristics heard in the choral parts suggest a connection with Gregorian chant and Renaissance polyphony in the predominance of syllabic singing, stepwise motion, intervallic leaps that do not extend past the interval of a perfect fourth, and the inflection patterns at the ends of phrases. The chant-like musical material is accompanied by a steady flow of accompaniment by the percussion section. Golijov notates the rhythmic accompaniment in full at the beginning of the movement, and gives the number of repetitions. So, although it is not written out, a constant correlation between the voice and rhythm parts is present.

The rhythmic pattern based on repeated eighth-notes is interrupted in the tenth verse of the movement, in which the text proclaims “Tremble, tremble, earth...” (see example 4). At this point, Golijov paints the shuddering of the earth with an undulating two-pitch figuration in the upper voices over pedal tones in the lower voices. The ‘shuddering’ effect is further enhanced by the rhythmic contrast between the sustained main notes and brief lowered second notes of the undulating melodic figure, and the crescendo from piano to forte on the sustained main chords.

³³ Richard Skirpan, “Latin American polystylism: Structure and form in Osvaldo Golijov’s “La Pasion Segun San Marcos”.” (master’s thesis, Duquesne University, 2004), 43.

p < *f* *p* < *f* *p* < *f* *p*
 tiem - bla tiem - bla tie - rra
p < *f* *p* < *f* *p* < *f*
 tiem - bla tiem - bla tie - rra
p < *f* *p* < *f* *p* < *f*
 tiem - bla tiem - bla tie - rra
p < *f* *p* < *f* *p* < *f* *p*
 tiem - bla tiem - bla tie - rra

Example 4. Golijov. Demos Gracias al Señor, mm. 130-133.

This leads directly into the eleventh verse and the climax of the movement. Golijov returns to the original rhythm of the choral parts (see Example 5), but now at a forte dynamic and with accents at both the beginning and end of each two-measure unit. The syncopated, off-beat accents, combined with a crescendo that leads to the end of each two-measure unit, create an effect that is unsettling (see Example 5).

D Bien Articulado

f >
 Cuan-do vic-ne la muer - te le do y Gra-cia al Se-ñor
f >
 Cuan-do vic-ne la muer - te le do y Gra-cia al Se-ñor
f >
 Cuan-do vic-ne la muer - te le do y Gra-cia al Se-ñor
f >
 Cuan-do vic-ne la muer - te le do y Gra-cia al Se-ñor

Example 5. Golijov. Demos Gracias al Señor, mm. 135-138.

As the pitches for each voice part move higher in range, the words “When death comes and captures me / I give thanks to the Lord” grow more expressive and urgent. What initially appeared as a calm chant gradually grows into a fervid hymn of praise.

Demos Gracias al Señor is deceptively simple with its homophonic texture and ongoing rhythmic pulse. Yet Golijov’s imaginative compositional style transforms *Demos Gracias al Señor* from what seems like a reserved chant-like hymn to a fervent and insistent declamation of faith, achieved through density of vocal texture, insistent crescendos, syncopated accents and an episode of aleatoric writing. Underpinning the chant-like vocal material is a strong cultural association – the reference to Victor Heredia’s *Todavía Cantamos*, and its infallible message of hope and perseverance for Argentinean people. Golijov’s choice to use the melody of Heredia’s song as the basis for melodic variation in *Demos Gracias al Señor* can be viewed as homage to an artist that dedicated his career to social activism through music. It can also be interpreted as a personal connection between Golijov’s experience of the dictatorship in Argentina and possibly his memories of hearing Heredia’s song at the time of those experiences.

Crucifixión

The story of the crucifixion, death and resurrection of Christ stands at the heart of Christian faith. Regardless of Christian denomination the doctrine of crucifixion and resurrection constitutes the basis around which religious beliefs are formed. All four gospels in the New Testament of the Bible center a large portion of their narrative around the story of Christ's death. The poignancy, drama and fundamental importance of Christ's crucifixion within the Christian faith has inspired many composers throughout the ages to set this part of the narrative with particular innovation. For example, Johann Sebastian Bach created a specific 'cross' motive in his *St. Matthew Passion*; one can form a cross by connecting the outer and inner notes of the pitch sequence A – C – D# – A; connecting A to A forms the horizontal pillar of the cross, while moving from top C to lower D# forms the vertical pillar.³⁴ In his *St. John Passion*, Bach sets the crucifixion scene apart by giving it its own unique rhythm: the word "kreuzigen / crucify" is set to a distinct rhythm of one eighth note followed by two sixteenth notes, a rhythm which ultimately shapes the movement's fanatical and insistent character.³⁵ Like Bach, Golijov chose one musical idea, here a compositional style, as the basis for recreating the scene of Christ's death. In *La Pasión según San Marcos*, the crucifixion of Christ is set as fervent samba, modelled on the Brazilian Carnival parade music. This chapter will discuss the compositional features that characterize the *Crucifixión* as a samba.

The Carnival is an annual pre-Lenten event which takes place in both Rio de Janeiro and Bahia. This country-wide festival occurs seven weeks before Easter and spans four days –

³⁴ Charles Sanford Terry. *Bach The Passions Book II: 1729-31* (London: Oxford University Press, 1928), 52.

³⁵ Charles Sanford Terry. *Bach The Passions Book I: 1723-25* (London: Oxford University Press, 1926), 36.

Saturday through Tuesday. The origins of the festival have roots in pagan celebrations. In sixth century B.C. Greeks celebrated the coming of spring with a wine festival in honour of Dionysus. In the centuries that followed, this pagan ritual was assimilated into those of the Roman Catholic church. By the time the Portuguese arrived in Brazil at the beginning of sixteenth century, the spring festivities had turned into what was known as an *entrudo* – a big party in which celebrants would throw mud, flour balls, dirty water and suspect liquid at one another.³⁶ The first masked Carnaval ball, at which the Portuguese upper class danced waltzes and polkas in the style of their European heritage, took place in 1840 in Rio de Janeiro. In 1848 a young Portuguese man decided that a procession should occur before the start of the ball and so he marched through the streets playing a large bass drum on his way to the ball. Thus, the procession tradition took root with the rest of the socialites. Two years after the young man had marched through the streets with his drum, the European-style balls turned into competitive events, involving horses, military bands, and decorated floats, sponsored by aristocratic groups known as *sociedades*.³⁷ When African slaves arrived in Rio from Bahia in 1873, the Carnaval became a city-wide festival, inclusive of all races. Thus, the parade became an event during which social order was interrupted and class distinctions were disregarded.

The most important feature of Carnaval is samba music. Samba is a general term for different types of Afro-Brazilian secular dances. Its common characteristics include duple meter, syncopated rhythms and call-and-response singing. In his book on Brazilian music, Larry Cook describes the three types of samba most commonly heard in Brazil:

³⁶ Chris McGowan and Ricardo Passanha, *The Brazilian Sound: Samba, Bossa Nova, and the Popular Music of Brazil* (Philadelphia: Temple University Press, 2009), 34-35.

³⁷ *Ibid.*, 35.

The *samba de roda* is a round dance involving small ensembles with such instruments as the atabaque, pandeiro, agogô, cavaquinho, and viola. The Bahian *samba de viola*, as its name indicates, highlights the role of the viola. In Rio de Janeiro, the *samba de morro* (samba of hillside shantytowns) and the *partido alto* (a type of samba brought to Rio from Bahia) developed early in the twentieth century and had close ties to rural folk sambas.³⁸

Carnaval samba is a mixture of *samba de morro* and *samba de roda* in that it incorporates similar instrumentation and musical characteristics. In Carnaval samba, however, the music is performed by samba schools, or *escolas de samba*. These are large collectives of dancers and musicians that construct dazzling floats, costumes, and create unique dance routines for the parade. The idea behind samba schools is to showcase that school's particular identity and character. Each school employs a large percussion section, known as *bateria*. The number of percussionists involved in a *bateria* varies from school to school, but each ensemble contains a specific set of instruments which distinguishes the *bateria* from other percussion ensembles.

Osvaldo Golijov recreates the character of the Carnaval in the *Crucifixión* movement by using instruments found in a *bateria* (see Example 6). Surdo drums are the most important component of a samba *bateria* and surdo de marcação, or 'marking' surdo is the most important drum of the ensemble. It plays on the second half of every measure, which distinguishes samba from other styles of Brazilian music. The Surdo de resposta, or 'answering' surdo, consequently answers the 'marking' surdo by playing on the first beat of each measure. The surdo cortador, or 'cutting' surdo, plays off beats and syncopations. The tamborim, agogô, and ganzá add texture to the basic rhythms given by the surdos, giving each samba piece its particular sound.

³⁸ Larry Cook, *Brazilian Music: Northeastern Traditions and the Heartbeat of Modern Nation*. (California: ABC-CLIO, Inc., 2005), 63.

ad lib.

Surdo Cortador

Surdo Resposta

Surdo Marcação

Repinque

Caixa

Ganza

Tamborim

Ago-gô

Example 6. Golijov. *Crucifixión*. mm. 1-4.

While the first four measures of *Crucifixión* resound in vibrancy, the atmosphere changes abruptly with the piano and brass band entry in measure five. Golijov employs both parts to play a solid A11 minor chord, indicating that these chords should sound like “bells” (see Example 7), thereby recreating the sound of cathedral bells as they were heard during the procession to the cross:

"bells"

Example 7. Golijov. *Crucifixión*. mm. 4-6.

Just like the *surdo de marcação* in the opening four measures (see Example 6), these instruments play on the second half of the measure, bringing out the ‘samba’ character of the music.

The next instrument to enter is the *cavaquinho* – a plucked lute of Portugal and Brazil which is midway in size between a guitar and a mandolin.³⁹ The *cavaquinho* became popular on the world music scene during the *bossa nova* craze of the 1960s. Today, this instrument’s distinct sound is identified with a uniquely Brazilian sound. Heard overtop the *bateria* and the block chords in the piano and brass, the *cavaquinho* helps to reflect the geographical setting of *La Pasión según San Marcos*. The jubilant sound of the instrument adds a melodic layer to the underlying instrumental parts, ultimately animating the A-minor tonality in which it plays (see Example 8).



Example 8. Golijov. *Crucifixión*. mm. 9-10.

The choir begins at the same point in the passage as the *cavaquinho* entrance. Scored for double choir, the choral writing alternates between antiphonal and homophonic passages throughout the movement (for complete text and translation see Appendix A). The antiphonal material is heard in an echo-like pattern, where both choirs take turns singing a two-chord sequence - A minor to C major (see Example 9). This ‘echo’ effect is a direct reference to the call-and-response feature of samba music. Although Golijov employs antiphonal singing in other

³⁹ Stanlie Sadie, ed., *New Grove Dictionary of Music and Musicians*. 2nd ed. (New York: Macmillan Publishers Limited, 2001); s.v. “cavaquinho.”

movements, such as *Por Qué?*, the fact that he labels this movement as a samba and employs call-and-response singing, as well as syncopated rhythms and duple meter, reinforces the Carnival setting. In this passage the crowd sings “Descend Jesus / Descend from the Cross / So that Israel may believe”. The descending minor third intervals literally depict the intent behind the crowd’s words. There is certain insistency in their singing, brought out by the accents and forte dynamic. Golijov indicates an on-going crescendo for the phrase, depicting the choral material as outbursts heard overtop the unrelenting sound of samba bateria.

A1 *cresc. through repeats until* **B**
Burlando

f *x4*

Ba - já Je - sú

f

Ba - já Je - sú

f

Ba - já Je - sú

f

Ba - já Je - sú

1° Tacet

1° Tacet

1° Tacet

1° Tacet

Ba - já e la crú

f

Ba - já e la crú

f

Ba - já e la crú

f

Ba - já e la crú

Ba - já e la crú

Example 9. Golijov. *Crucifixión*. mm. 9-10.

The antiphonal material finishes on a single homophonic chord with the word “muerte/death”, marking a new section of the movement. This sudden textural shift highlights the significance of the word ‘death’. Golijov retains the single choir homophonic texture until the end of the statement “The death of the King of the Jews”, at which point the choirs again split.

The climax of the movement arrives in measure 63, when the feverish sounds of samba come to a halt with a startling snare drum roll followed by a re-entry of all voices, which Golijov appropriately directs to be sung as “Monumental”. At this point, Golijov expands the vocal ranges and their dynamic range levels, now involving *sforzando* accents at the beginning of each measure (see Example 10).

Meno Mosso: Monumental

The musical score for 'Monumental' (measures 64-66) is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The tempo is 'Meno Mosso'. The key signature has one flat (B-flat). The lyrics are: 'mue - re Cris - to mue - re Cris - to muer - te el rey de los Ju -'. The music features a homophonic texture with strong accents on the first note of each measure.

Example 10. Golijov. *Crucifixión*. mm. 64-66.

The playful samba has become a fearful proclamation of the events as the voices sing the words “Christ dies, crucified!” The movement ends abruptly on an A-minor / G-flat-major / F-major polychord, completely detaching the listener from the previous musical material. The polychord may be symbolic of Golijov’s cosmopolitan view of Christianity of Latin America, pointing to the multiplicity of cultures, rituals and perspectives present on the continent.

Using the framework of a processional, Golijov transforms the crucifixion of Christ into an impassioned samba. He transforms the setting of Christ's crucifixion to Brazil, using the Carnaval as inspiration behind the instrumentation and execution of musical material for this movement. Turning the crucifixion scene into a samba blends together two seemingly opposing worldviews – secular and sacred.

Closing Remarks

La Pasión según San Marcos has made a considerable impact on the world of classical music since its first performance on September 5, 2000. In addition to having been performed in its entirety in Europe, United States and South America, individual movements from *La Pasión* have been selected for concert programming worldwide. What makes this work fascinating is the broad range of musical styles which Golijov incorporates in its various movements. Golijov's vision of providing a Latin American geographical setting – the streets of Cuba and Brazil – for the Passion story, enables him to involve a variety of musical and cultural traditions from that part of the world to tell the story of the Passion of Christ. Discovering the various compositional components –instrumentation, harmony, text – of the work reveals some of the elements of Golijov's vision and the inspiration behind his making this a Passion set in Latin America.

In the *Primer Anuncio* (First Announcement) movement, Golijov incorporates batá drumming from the religious rituals of the Lucumí peoples (originating in Nigeria) as the basis for the movement's instrumentation. To reinforce the connection to African drumming traditions, Golijov directs the choirs to perform with an open, “tribal” sound, imitative of natural elements such as lava. His directions also make reference to the full-bodied art work of Colombian painter Fernando Botero, to provide some imagery for the style of desired vocal performance, linking together the two concepts of naturalism.

By contrast, Golijov looks to Argentinean popular culture for inspiration in composing the choral movement *Demos Gracias al Señor* (We Give Thanks). This hymn of praise is built on variations of a melody by Argentinean popular artist, Victor Heredia. By modelling the choral material of *Demos Gracias* on a popular song from the 1980s, Golijov creates associations for

listeners who may have lived through a period in Argentinean history when social activism was expressed in songs like Victor Heredia's.

Finally, in *Crucifixión* (Crucifixion) Golijov converts the sombre scene of Christ's crucifixion into a vibrant samba, stunning his listeners through juxtaposing sounds of Carnaval samba rhythms with feverish cries for the death of Christ.

The fusion of musical styles that is found in *La Pasión* reflects the miscegenation that exists in Latin American countries. Brazil, for example, has arguably the most pervasive/prevalent miscegenation of any society in the world; indeed, the extensive interracial mixing, social relations and cultural hybridity between peoples of European, African and Amerindian heritage is what makes up the country's character.⁴⁰ Similarly, Cuban culture is also the result of an amalgamation of different societies and traditions. Thus, by drawing on such a variety of musical styles, Golijov's *La Pasión* reflects the hybridity of Latin American culture.

La Pasión features the complexity of Latin American rhythms, and highlights the characteristics and uniqueness of performance practices from this part of the world. What binds together each one of Golijov's sources and inspirations is the universality of ritual and suffering, which can be extrapolated to mean the Passion story - while batá drumming was taken from a pagan spiritual ritual, Heredia's song came out of a time of secular suffering. Meanwhile, the samba tradition came out of a secular pagan celebration to mark the beginning of the Christian season of Lent and hence the experiencing of the Passion story. To quote Golijov at the end of his interview with David Harrington:

⁴⁰ Larry Cook, *Brazilian Music: Northeastern Traditions and the Heartbeat of a Modern Nation* (California: ABC-CLIO, Inc., 2005), 18.

“I really cannot think that Jesus is God, but I definitely believe that he was touched by God – he saw and felt and transmitted something divine, of that I have no doubt. I don’t know how you feel about all this – but just by having lived through what you lived through and waking up every morning and making music – that’s incredible faith – this Passion is about that. It’s about irrational faith.”⁴¹

To Golijov, music is a form of faith. Although the Passion story is rooted in Christian faith, and Golijov himself is not a Christian, the notion of faith transcends cultural and religious barriers. In the case of Golijov’s *La Pasión según San Marcos*, it is the Passion story that ultimately unifies the music with its listeners. Through an amalgamation of musical styles and sources from around Latin America, Golijov proves the universality of the archetype of the Passion story to the modern world.

⁴¹ Osvaldo Golijov, *La Pasión Según San Marcos* (New York: Boosey & Hawkes, Inc, 2000), xi.

Appendix A

Texts and Translations of *Primer Anuncio, Demos Gracias al Señor, Crucifixión* ⁴²

Primer Anuncio	First Announcement
Despiértense porque no saben cuando va a llegar el Señor Si al anochecer a medianoche al canto del gallo o a la mañana	Watch ye therefore: for ye know not when the master of the house cometh At evening, or at midnight, or at the cockcrowing, or in the morning
Demos Gracias al Señor	We Give Thanks
Demos gracias al Señor que su amor es eterno. Demos gracias al Señor y alabemos su nombre, cantemos al Señor que su amor es eterno él es el Salvador. Aunque tiemble la tierra demos gracias al Señor que su amor es eterno él es el Salvador, él reina allá en lo alto.	We give thanks unto the Lord; because his mercy endureth forever. We give thanks to the Lord And glorify his name, Praise we the Lord, Whose goodness is eternal. He is the Savior. Even while the earth trembles Give thanks to the Lord, For his goodness is eternal. He is the Savior That reigns in Heaven.
Cuando viene la muerte y me enreda en sus lazos, cuando me hallo preso de miedo y dolor y la angustia me alcanza yo le canto al Señor.	When death comes and captures me, And I am held in its noose, When I am a prisoner of fear and pain and anguish touches me I sing to the Lord.
Tiembla, tiembla tierra...	Tremble, tremble, earth....
Aunque tiemble la tierra	For though the earth trembles

⁴² Osvaldo Golijov, *La Pasión Según San Marcos*. (New York: Boosey & Hawkes, Inc, 2000), vii-xxii.

y muerte viene a buscarme
yo te canto Señor
alabemos al Señor
cantamos, alabamos,
te damos las gracias Señor.

Crucifixión

Baja Jesús!
Baja de la Cruz,
Para que Israel pueda creer.
Muerte al Rey de los Judíos!
Él salvó a los otros
pero a sí mismo
no puede salvar.
Salve Cristo, Rey!
Salvate a ti mismo!
Muere Cristo!
Muerte al Rey de los Judíos!
Muere ya, Cristo Rey,
Crucificado

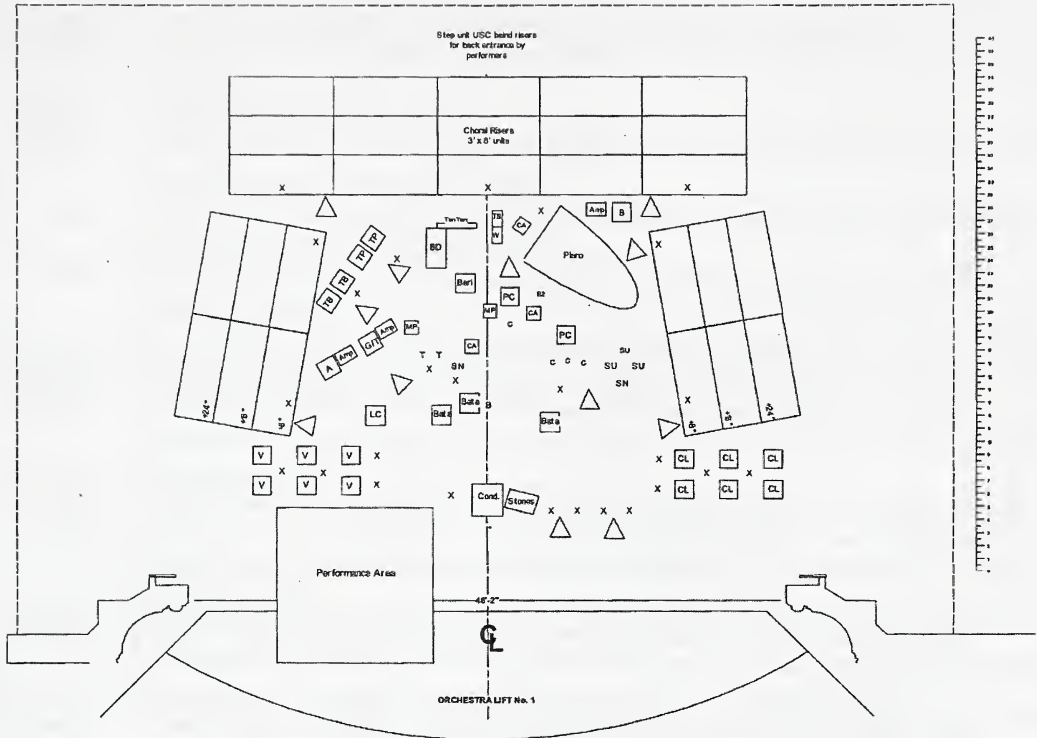
And death comes to find me
I sing to the Lord
And give praise
to the Lord
We give thanks, O Lord

Crucifixion

Descend, Jesus,
Descend from the Cross,
So that Israel may believe.
The death of the King of the Jews!
He saved others;
himself
he cannot save.
Save us, Christ, King!
Save yourself!
Christ dies!
The death of the King of the Jews!
Christ dies,
Crucified

Appendix B

Stage Set Up Diagram⁴³



⁴³ Osvaldo Golijov, *La Pasión Según San Marcos*. (New York: Boosey & Hawkes, Inc, 2000), vii.

Appendix C

Percussion Instrument Definitions

Instrument	Definition
Agogô	Double bell (each bell is a different size) struck by a wooden stick
Berimbau	Wooden bow with metal string and gourd resonator used especially to accompany capoeira
Bombo	Largest Brazilian bass drum
Bongos	Two small single headed drums of different diameters. Both are non-pitched, but tensioned approximately a 4 th apart
Caja	Small membranophone in many Spanish-speaking countries, either single headed or double headed, often with a snare
Cajón	Simple wooden box about 50 centimeters high, 30 wide, and 25 deep, with a sound hole about 10 centimeters in diameter in the back. The player normally sits on top of the <i>cajón</i> , rhythmically striking the front and sides of it with his hands.
Caxixi	Small, closed wicker basket filled with seeds, used as a shaker in capoeira
Claves	Pair of cylindrical pieces of hard wood which are struck together to produce rhythmic beats. Sometimes one of the sticks will have a cut-away design to act as a sound chamber
Conga	Single headed, elongated barrel or conical shell drum which is normally played with the hands. The drum is equipped with tension rods and comes in three sizes: small (quinto), medium (conga) and large (tumbadora). The diameter of a conga is usually 11 3/4"
Cuíca	Small friction drum with a thin stick inside attached to the drum skin. The drummer rubs the stick with a moistened cloth and with one hand applies pressure to the drum skin, producing grunting, groaning, and squeaking noises
Ganzá	Single, double, or triple tubular metal shaker; wooden or metal square with cymbals
Gua Gua	Mounted piece of bamboo with muted sound on which the palito pattern is played
Guataca	Usually made from a hoe blade, produces a high-pitched metallic pulse and is becomes the guide for all other instruments in Afro-Cuban music
Güiro	Scraped instrument used in Latin American music. It is a hollowed out calabash with notches cut into the upper body and scraped with a stick
Itótele	Middle-sized batá drum, shaped as a tapered cylinder. Referred to as 'father drum'
Iyá	Largest batá drum. Referred to as 'mother drum'
Okónkolo	Smallest batá drum. Referred to as 'baby drum'
Quinto	Smallest of the conga drums. It is a single headed, elongated barrel or conical shell which is approximately 11" in diameter. The drum is equipped with tension rods and is normally played with the hands
Quitiplás	Consists of a set of 4 bamboo sticks (of more or less 40 cm length). One player, holding one tube in each hand, provides the basic rhythm by alternating between pounding them on the ground and against each other. Two bigger tubes

	(called <i>cruza'o</i> and <i>puja'o</i>), each played by one person, complete the ensemble. When pounded on the ground, one hand partly covers the upper orifice of the tube, thus manipulating the pitch. Though classified as idiophones, these sticks produce very drum-like sounds.
Repinque	Two-headed tenor drum used in samba
Shekere	Large gourd that is covered with a net of beads and played by holding the beads still while rotating the gourd, striking the bottom of the gourd against the palm of the hand, or by shaking the gourd
Snare Drum	Two headed drum with metal or gut snares that lie across the bottom head. These snares are attached to a lever mechanism on the side of the drum that engages or disengages the snares. The shell is made out of wood or metal and the heads are made out of calf, plastic or other synthetic materials. The drum can be one of many sizes. Also known as a side drum
Surdo	Drum in samba played with a wooden stick that has a velvet-covered wooden head, it comes in three sizes and functions as the bass in the bacterial of an escola de samba
Tamborim	Small tambourine without jingles played with a single or double stick
Timbales	Pair of one headed cylindrical drums mounted on a stand. The shells are made out of metal. The drums are tensioned a perfect 4 th or 5 th apart and played with long thin wooden sticks
Udú	African drum originated by the Igbo people of Nigeria In the Igbo language, <i>udu</i> means <i>vessel</i> . Actually being a water jug with an additional hole, it was played by women for ceremonial uses. Usually the <i>udu</i> is made of clay. The instrument is played by hand and produces a special and unique bass sound by hitting the side hole. Furthermore, the whole corpus can be played by fingers

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